DOCUMENT RESUME

ED 394 894 SO 026 492

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TITLE American Sampler: American Art in the Nineteenth Century. Teacher Resource Packet.
INSTITUTION High Museum of Art, Atlanta, GA.
PUB DATE 92
NOTE 48p.; Accompanying 16 slides available from the High Museum of Art.
AVAILABLE FROM High Museum of Art, 1280 Peachtree Street NE, Atlanta, GA 30309 ($12.50).
PUB TYPE Guides - Classroom Use - Teaching Guides (For Teacher) (052)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Art; Art Appreciation; Art Criticism; *Art Education; *Art History; Elementary Secondary Education; Interdisciplinary Approach; Museums; *Social Studies; United States History; Units of Study; Visual Arts; Visual Literacy
IDENTIFIERS *American Art; Nineteenth Century History

ABSTRACT

An examination of 19th century U.S. art and literature reveals the country's strong identification with nature, the ideals of individual freedom and pioneer courage, and the faith in human nature embraced by the immigrants who expanded the country. In the 17th and 18th centuries, U.S. painting reflected the styles and standards of English art. By the early 19th century, the United States was developing its own cultural identity. This resource looks at examples of U.S. decorative arts and painting from the High Museum's permanent collection to underscore this developing U.S. heritage. The resource includes unit objectives for elementary and secondary students in visual arts and social studies. Slide narratives for 16 slides are given along with discussion ideas. Lesson plans are provided for: (1) "Trading and Interdependence"; (2) "American Sampler Community Comparisons"; and (3) "Your Family Tree: When, Where, and Why." A glossary of terms, bibliography, and evaluation sheet conclude the packet. (MM)

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ED 394 894

AMERICAN SAMPLER

American Art in the Nineteenth Century

Teacher Resource Packet

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U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
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QUALITY CORE CURRICULUM OBJECTIVES

Elementary: Visual Arts

Artistic Heritage:

A. Discuss how artists use their environment (community life, nature, transportation, etc.) as subject matter.
B. Students will discuss the role of an artist in documenting American life.

Art Criticism and Aesthetic Judgment:

A. Students will recognize and define the terms, landscape, still life and portrait.

Perceptual Awareness:

A. Students will recognize the elements of art and analyze the compositional principles.

Elementary: Social Studies

The Nation Survives:

A. Traces the immigration and settlement of people that had an impact on the expansion and development of America.
B. Describes the major factors involving immigration that led to a strong nation.

U.S. Emerges as a Modern Power:

A. Explores the values of the U.S. through the cultural expressions.
B. Explores how the value system of a society exerts influences on attitudes and behavior.
C. Identifies well-known 19th century Americans.

Secondary: Visual Arts

Perceptual Awareness:

A. Identifies the design elements in artwork.
B. Describes the major compositional principles.
C. Explains how the compositional principles contribute to the expressive content.

Artistic Heritage:

A. Evaluates the influences of historical factors on the development of 19th century American art.
B. Proposes interpretations regarding the meaning of an artwork and cites evidence in artwork to support interpretations.

Secondary: Social Studies

Economics:

A. Identifies characteristics of the American economic system.

Modern World:

A. Traces and examines the industrial revolution.
B. Traces the contributions made by individuals in the cultural development of the country.

American Political Behavior:

A. Analyzes the variety of American rights involving freedom of speech, press and religion.

Ethnic Studies:

A. Identifies the origin and nature of problems that the immigrant populations faced in coming to the U.S.
B. Discusses the contributions of the variety of immigrants to the U.S.

AMERICAN SAMPLER

An Introduction to Nineteenth Century American Art for 4th-12th Grade Students.

The study of nineteenth century American art and literature reveals our country's strong identification with nature, the ideals of individual freedom and pioneer courage, and the faith in human nature embraced by the immigrants who expanded the country.

In the seventeenth and eighteenth centuries, American painting reflected the styles and standards of English art. By the early nineteenth century, America was developing its own cultural identity. With the signing of the Louisiana Purchase in 1803, Americans began to explore their greatly expanded country. The building of the canals and the extension of railroads in the next two decades further encouraged travel and trade. This expansion initiated a period of exploration and observation that was documented in the art of the period. Artists and writers alike explored their developing nation with a sense of purpose and pride, focusing on the land and its new citizens and changing technology.

The *American Sampler* tour of decorative arts and paintings from the High Museum's permanent collection underscores this developing American heritage and the unique human experience that surrounded its evolution.

Slide #1, John Beiber (dates unknown)
Dower Chest, 1793, Berks and Lehigh Counties, Pennsylvania.

The settlers of Pennsylvania, known as the Pennsylvania Dutch, were land-owning farmers who immigrated to the United States in search of religious freedom. Even the most utilitarian of household objects were decorated with symmetrical, repetitive designs in brightly colored homemade **pigments** (paints). This dower chest, made in 1793, is typical of the interest in a decorative style. Dower chests were given to young girls when they were eight to ten years old to store household and personal items for their future. What is another term for this tradition? (hope chest) This chest was made for a little girl named Machtdelena Leabelsperger. It is decorated with **symmetrical** designs of hearts, tulips, stars and hexagons. These designs are traditional Pennsylvania Dutch images. The heart represents love; and tulips, like lilies, are associated with paradise. The designs were stenciled with leather or tin templates, or the outlines were drawn and painted with a cat hair brush. Who would have made this chest? (Perhaps a father or brother with woodworking skills.) There were tradesmen who worked in more populous towns, and **itinerant** (traveling) tradesmen traveled to rural areas to share their skills in portrait painting, carpentry work and sign making.

DISCUSSION IDEAS

1. Discuss the idea of a **dowry**. What might you expect to find in the chest? What items would you put inside a chest to store for your future?

2. Examine the designs on the chest and discuss the symbolism of each design. What can you tell about the Pennsylvania Dutch settlers by the symbols they chose (religious, community-oriented society)? What kind of symbols might we use today? What do our symbols tell us about our society?

ACTIVITIES

1. Elementary: *Stenciling a Dower Chest*

   a. Cut symmetrical stencils by using folded paper. Discuss symbolic meanings of shapes and help children invent and claim a symbol appropriate to their age and interests.

   b. Use a sponge to stipple paint inside the stencil. Practice using overlapping and repeated patterns.

   c. Cover a shoe box with craft paper. The lid should be covered separately so that it will open.

   d. Use stencils to decorate the box.

2. Elementary/Middle School: *Creating a Birth Certificate*

   a. Discuss the information contained in a birth certificate and have the students copy their own information as a homework assignment.

   b. Study various calligraphic writing styles (see attached sheet "A"). The Pennsylvania Dutch decorated bookplates, birth, death and marriage certificates with decorative letters called fracture writing.

   c. Have each student create their own birth certificates in a decorative writing style and decorate their margins with a repeated pattern.

   d. Make a map showing all the various places the students were born.

3. Elementary/Middle School: *Amish Friendship Bread*
   The Amish are an orthodox protestant religious group that live primarily in southeastern Pennsylvania. Research their history and customs and bake Amish friendship bread as a class project. **See recipe: Attachment B.**

Slide #2: Johann Mongels Culverhouse
Moonlit Market, 1874

Perhaps Machtdelena shopped with her parents in an open air market such as this one in Albany, New York. There were no supermarkets as we have today. Farmers and craftsmen sold their wares to the community in a flea market setting. Skilled workers in silver (silversmiths), ceramics (potters) and wood (carpenters) worked in local shops but might also have a booth in an open market. From the setting we can tell that Albany was a thriving city. What type of produce and seafood are the merchants selling? Can you tell the time of year by the produce being sold and clothing worn by the neighbors? There is smoke coming from chimneys. What are some possible reasons (cooking, warmth)? The artist, John Culverhouse, was interested in painting night scenes because it allowed him to experiment with light. Note the different types of light sources and their effects. (Culverhouse has used moonlight, candle flames, gas lamps and light from the surrounding windows.) The glow of light washes over the figures and throws shadows over the cobblestones and building facades. The light and tightly drawn figures give the scene a stark, other-worldly effect.

DISCUSSION IDEAS

1. List the produce and goods being sold. Discuss the system of bartering, or trading items. How does the dependence on neighbors for goods and produce differ from today? What would have been the positive aspects of this system?

2. Look at the surrounding architecture. Find the round and gothic-shaped windows with leaded glass. By looking at the windows and tops of the buildings can you find what might be a church, capitol or civic building? Albany is the capitol of New York. Research its history.

See **Activities Section** for a lesson plan on *Bartering and Problem Solving*.

Slide #3: Joshua Shaw (1776-1860)
Pennsylvania Countryside, 1823

While the market scene described city life in the mid-19th century, this painting gives us a slice of the countryside from the area where Machtdelena's chest was made. It is a lake scene in the Pennsylvania countryside with a young man tending a small herd of cows. The artist, Joshua Shaw, had immigrated from England where he had progressed from the sign-painting business to become a successful landscape painter. What is **landscape** (the depiction of a scene from nature)? (**Teachers:** Look for a painted sign, *E. Shelton's Inn*, c. 1700, in the decorative arts gallery on the 2nd floor of the High Museum.) Shaw was known for his **picturesque** landscapes. In other words, the scene was made up or composed of the best arrangement of features in the countryside. After the Revolution, Americans developed a greater sense of identity and their homes and farms came to symbolize pride in their new country. This artist had a very meticulous style evident in the tightly drawn foliage. As in *Moonlit Market*, Shaw was also sensitive to the effects of light. Note the light filtering through the branches and touching the tree limbs in the left and right foreground. The limbs direct our attention to the main figures. This simple scene tells us about life in rural America, but also invites us to speculate about the inhabitants of the scene: Where does this boy live, how does he spend his work and fun time, does he go to school or study at home? This narrative tendency is called **genre** and is especially evident in the next slide.

Slide #4, Seymour J. Guy (1824-1910)
Suppertime.

Genre is defined as the realistic depiction of everyday life. The value of genre painting is that it helps us to see how ordinary people lived in other times or places. What is the subject of this painting? What kind of community does this woman live in, rural or urban? Why do you think the artist painted this subject? (Perhaps as a memory of his childhood--or to suggest an entire story with one scene.) The artist has given us a summer scene in bright light with hints of blooms on the foliage. What could be on the other side of the fence? Who is the woman calling and why?

DISCUSSION IDEAS

1. This woman's main work was to run the household. Discuss her responsibilities. She was probably responsible for overseeing the cooking, cleaning, and gardening. She may have had help from her children and perhaps a hired hand or two. Women in the nineteenth century did not have the independence or opportunities that women have today. Most people did not attend school beyond elementary levels. The woman in this painting learned to sew and cook from her mother, and probably kept a hope chest for her future life.

ACTIVITIES

1. Elementary/Middle School: *A Day in the Life* Writing Activity. How have women's roles changed? To discuss this fully, have the class research and outline a Day-In-The-Life-Of:

A. A Native American woman
B. A 19th century woman farmer
C. A slave woman

2. Middle School/High School: *Women Who Have Made A Difference*
   American have always valued hard work and education. Self-improvement has been a dominant force in our cultural history; it is felt that one could 'get ahead' through study and work. Research the following 19th century women who made a contribution:

Writers	Social Reformers
Harriet Beecher Stowe	Carrie Nations
Catherine E. Beecher	Frances Willard
Sarah Orne Jewett	Clara Barton
Emily Dickinson	Harriet Tubman
Louisa May Alcott	Amelia Bloomer
Helen Keller	Jane Addams
Agnes Repplier	Ida Bell Wells
Amy Lowell	Sojourner Truth
Phyllis Wheatley	

3. Elementary Level: *Pioneer Chores*
   Life in Georgia in the early 1800's was often difficult with a minimum of comforts. Below is a recipe for washing clothes which a pioneer mother packed in a dower chest for her daughter. Discuss this list, then help your mother do the wash and write out modern directions as if you were telling a younger brother or sister how to go through the process.

   1. Build a fire in the backyard to heat kettle of rain water.
   2. Set tubs so smoke won't blow in eyes.
   3. Shave whole cake of lye soap in boiling water.
   4. Make piles of white, colored and rags and britches.
   5. Stir flour in cold water to smooth for starch, thin with boiling water.
   6. Rub dirty spots on board, then boil. Rub colored clothes but don't boil.
   7. Lift out whites with broom handle. Rinse and starch.
   8. Spread tea towels on grass.
   9. Hang old rags on fence.

10. Pour rinse water in flower bed.

11. Scrub porch with soapy water.

12. Scrub privy seat (outdoor toilet) and floor with soapy water caught from porch floor scrub.

13. Turn tubs upside down.

14. Go put on a clean dress. Smooth hair with side combs. Brew up tea, set and rest a spell and count your blessings.

(Adapted from *The Illinois Pioneer Handbook*, by the Chicago Historical Society, 1985).

Slide #5, John George Brown (1831-1913)
Shoeshine Boy, ca. 1887.

The genre painting of this *Shoeshine Boy* was painted about the same time as *Suppertime*. Where one illustrates country life, *Shoeshine Boy* is an image representing a child's life in the city. Both illustrate the American emphasis on hard work. The shoeshine boy may be from an immigrant family newly arrived in this country. These families had to struggle for the necessities of food and a place to live. Each member of the family was expected to make a contribution. It was not unusual for children to work 12 hours a day. Slave children worked in the fields. Young girls worked as seamstresses or as doffers rewinding the bobbins on a factory assembly line. Children were forced to work the same schedule as adults with no concern for their health or safety. In 1886, the government intervened on behalf of children and formed the American Federation of Labor to monitor laws and protect all workers including young children.

DISCUSSION IDEAS

What is the boy sitting on? (his box of materials, including the shoe stand) Does he clean the shoes of the wealthy, or of laborers? How do you know? (The shoes he is working on look well worn and muddy.) Do you think he works in his own neighborhood, or does he travel far? (It may be his own working class neighborhood.) Notice his torn and dirty clothes. The artist has not told us much about his surroundings. Why? (In this way he stands out clearly from the background and all attention is focused on the boy.)

Dave the Potter (1780-1863)
Stoneware Storage Jar, 1858.

While the shoeshine boy was working in the North, Dave the Potter was an enslaved servant to Lewis Miles in Edgefield County, South Carolina. Lewis Miles ran a newspaper and it was there that Dave Potter learned to read and write. He worked as a typesetter and is believed to have written articles on folk traditions and home remedies for aches and pains. The Miles family inherited a pottery factory that was well known for producing durable pots, covered with a shiny, alkaline glaze. Dave became the most accomplished African American potter of the period. His interest in writing continued and he inscribed his pots with rhymed couplets.

The High Museum's pot bares this saying:

I made this for our sott
it will never-never rott

On the other side of the pot is his signature and date:

L. M. March 31, 1858
Dave

L. M. stands for Lewis Miles and indicates that the pot belonged to Mr. Miles even though it was made by Dave.

Dave Potter's pieces are also recognizable for their enormous size and distinct shape. No other American wheel-turned vessels are as large. Several examples hold forty gallons. Potters who work today and use the same equipment are amazed at the artist's strength and skill. There are 15 dots below the signature on this pot indicating that the jar is made to hold 15 gallons. What might the jar have been intended to contain (water, oil, vinegar, beer, etc.)?

Deep finger ridges are visible inside the jar but the outside has been smoothed by a tool. The artist did not attempt to make the pot perfectly **symmetrical** or uniformly glazed. The pot was created for a functional purpose and Dave probably did not consider himself an artist or his work an object of art. However,

the durability and distinctive style of his work set it apart and his over fifty **extant** pots are collected by admirers and museums throughout the country.

DISCUSSION IDEAS

1. Dave the Potter did not live to see the slaves freed in 1865, but in all likelihood he would have continued to work as a potter. Why? (Because he knew he was skilled and people enjoy activities in which they feel accomplished. This was a way to make a living.) Do you enjoy doing something for which you feel you have a special talent? (**Teachers:** Explore the concept that interest in a subject or discipline is naturally developed when innate talent exists.)

2. If Dave had lived through the emancipation of slaves, what would have been his options and opportunities?

3. After the Civil War, the states ratified the 13th Amendment to abolish slavery, but also the 14th and 15th amendments, conferring citizenship and suffrage on all Americans regardless of race. There were two glaring exceptions. What segments of the population had to wait until 1924 for the right to vote (women and Native Americans)? It was not until the civil rights movement of the 1960's that voting by minority citizens became possible.

   See **Activities Section** for a lesson plan on comparisons of communities in 1850.

Slide #7, John Frederick Peto (1854-1907)
Still Life, ca. 1890.

The functional simplicity of Dave Potter's work is reflected in this still-life of seemingly commonplace objects by Frederick Peto.

Peto was born in Philadelphia and taught himself to paint. He was influenced by the renowned still-life painter, William Harnett. (**Teachers:** Look for still-life paintings by both of these artists in the American galleries on the High Museum's 3rd floor.) Peto developed a highly detailed, realistic technique. The objects, textures and light are so accurately painted that they appear astonishingly real. In this painting, Peto has included a snuffed-out candle, cold pipe, and worn book cover hanging by a thread. What could this symbolize? (**Teachers:** Explore with the students the idea that the objects are very plain, show signs of wear, and the hanging book cover and tilted candle holder lend an unstable or vulnerable ingredient to the composition.) The theme of Peto's work is a traditional **vanitas:** a reminder that the pleasures and achievements of life are quickly passed.

DISCUSSION IDEAS

1. Discuss the vanitas theme. Vanitas is the Latin word for vanity. What does this mean (excessive pride)? Name some other synonyms: conceited, vain. The Latin word also means empty. How does this apply?

Slide #8, George Inness (1825-1894)
A Bit of the Roman Aqueduct, 1852.

While Dave was creating his pottery and Peto painted simple household objects, many artists did not feel comfortable painting scenes of American life. It was believed by some that to create a significant work of art and to convey the artists' educated and well-traveled background, the artwork had to include European details. Many American artists traveled to Europe to study with established artists. George Inness was impressed by the European **engravings** that he had seen in a print shop. He wrote: *"There was a power. . . . a bigness of grasp in them."* What did he mean by this? In 1850 he traveled to Italy to study and probably painted this scene during that time. Did he paint the scene out of doors as he came upon it? (Probably not. It was common to sketch out of doors but the painting was organized in the studio, adjusting the best elements to convey a composition that was visually balanced.) Notice the traditional European composition of tree screens opening into a deeper distance that steps back in **parallel** planes. The background color is subtle and muted. How does this effect add to the impression of deep space? (The brighter color in the foreground and cooler color in the background is an artist's trick to convey a sense of space. This is called atmospheric **perspective.**)

DISCUSSION IDEAS

1. How does the artist lead your eye back into space? (from the branch, across the stream to the bridge, following the light to the viaduct in the deep distance)

2. Why did many artists feel they needed to work in Europe? (There were more artists, art academies, a tradition of study and natural landscapes contained older architectural elements.)

ACTIVITIES

1. Elementary and Secondary: *The Publishing Industry*
   Discuss the development of the printing press and lithography. The first press was set up in Boston, Massachusetts in 1639. It was not until the 1820's that publishing houses began to

flourish and by 1850 there was a remarkable group of writers working in this country. Research the publishing industry and great writers of the mid-century. (**Teachers:** Discuss the phrase *"Mind your p's and q's"* with your students. It now means to be careful of your behavior but was originally a printer's phrase. What do you think a printer meant when he told his apprentice to mind his p's and q's when setting up the type? The letter on a piece of type reads backwards.)

2. Secondary: *Currier and Ives*
   Between 1835 and 1905 the New York firm of Currier and Ives created 4,300 lithographic prints of American scenes. These prints reached a vast audience eager to see the wild west or glimpse a Maine farm scene. They were relatively inexpensive at 20 cents to $3 each. This made them accessible to almost everyone. These prints helped turn attention away from European subjects such as Mr. Inness' *Roman Aqueduct*, to American landscapes and genre scenes. The prints were hand-inked by women who worked on one of the earliest assembly lines in American industry. Have the students report on several popular Currier and Ives images and how they reflected life in the 19th century. Note that ethnic minorities were seldom illustrated. Older students may want to look for racial caricatures of minorities and discuss how these stereotypes can be harmful. (**Teachers:** For further information and reproductions of Currier and Ives' prints see the following resources: (1) Rawls, Walter. *The Great Book of Currier & Ives America*. New York: Abbeville Press, 1979. (2) Cunningham, Frederica. *Currier & Ives Prints*. New York: Crown Publishers, 1970.)

3. Elementary: *Type Style Poster*
   Find out about the printing industry and how it developed in the Spruce Street area of lower Manhattan. Write a definition for "movable-type" and how it was used in the early days of the printing press. Find several different styles of typeface in magazines or newspapers. Make a poster illustrating the styles. Design a page of a book including the title with the most appropriate typeface, a line drawing or photographic illustration and a border.

4. Elementary and Middle School: *Still Life Print*
   Make a print using Styrofoam meat trays with the raised edge cut off, water-soluble printing ink and a sealant such as shellac.

   a. Construct a still life with common classroom objects. You could organize it around a vanitas theme.

   b. Have the students use a pencil to outline the still life on the foam board.

   c. Glue several layers of fabric within the outlined shapes and seal with shellac. Allow dry overnight.

   d. Ink the board with a single color printing ink and print. Allow to dry; print in another color. Experiment with printing one color over another.

   e. Make several prints of various color and mount them as a series.

Slide #9, Albert Bierstadt (1830-1902)
Pioneers of the Woods, California, 1863.

With westward expansion, the new, unspoiled wilderness became a subject of interest to painters. Between 1812 and 1860, by purchase, annexation, and war, the U.S. added more than two million square miles to its original 890,000. During the same period the population grew through immigration from 7 million to 30 million. And by 1860, there were 33 states. Artists were called on to join western expeditions as illustrators of the land, people, and animals that were unusual or unfamiliar. Through the sketches and paintings of these explorers, Americans saw the special quality of the American landscape. The artists acted as reporters, painting the land in a **realistic** manner rather than **idealizing** and changing the scene as Shaw and Inness had done earlier. The natural, unspoiled vastness and seemingly endless resources of the new country came to symbolize the qualities of promise and greatness to come for America. This artist, Albert Bierstadt, made several expeditions to the Rocky Mountains and to Northern California. This is one of many sketches he made in Yosemite Valley in 1863. A **sketch** is usually a small and relatively quick notation of the light on a given scene and is intended for future reference in creating a full-scale work.

DISCUSSION IDEAS AND ACTIVITIES

1. Why would this artist have sketched this scene? How do you think the artist felt on seeing these very old trees for the first time? What qualities do we associate with oak trees (strength, age, ability to withstand change)? Just as Greece or Rome had ruins of ancient buildings that stood for their long cultural development, America had unique wonders of its own.

2. Bierstadt was born in Germany. Based on their names, see if you can guess the origin of some of the artists included in this discussion. Look them up and see how many you guessed correctly. Which artists were born in the United States? Which artists immigrated and at what age and why?

John George Brown
Johann Culverhouse
Martin Heade
Henry Inman
George Inness
Jonas Lie
Samuel F. B. Morse
Dave the Potter
Joshua Shaw

See **Activities Section** for an elementary lesson plan. *Plotting Your Family Tree.*

Slide #10: Martin Johnson Heade (1819-1904)
Twilight, ca. 1886.

This artist also pioneered unexplored land, but his travels took him to Florida and South America. *Twilight* was probably painted at Lake Aalto near St. Augustine where the artist spent the last 20 years of his life. Heade saw the natural landscape as a reflection of spiritual purity. This was an idea shared by many artists and writers of the time including Emerson and Thoreau. It is a **romantic** notion; a nineteenth century interest in extreme emotion and exotic places and subjects. Heade was part of a group now known as **luminists.** (**Teachers:** Have the students think of other words that mean *to light.*) Judging from this scene, can you explain why they are called luminists? The scene is realistic, but also bathed in a white light that seems to come from within the canvas. The luminists believed that a spiritual presence existed in nature, and the quiet light in their paintings symbolicized this presence.

DISCUSSION IDEAS AND ACTIVITIES

1. If you could walk into this painting, how would it feel (quiet? still?) How does the artist emphasize stillness? (the straight, unbroken horizon line and the horizontal shape of the painting)

2. Robert McIntyre, Heade's first biographer, wrote of a similar painting by Heade, *"for its sheer beauty of tone, its quiet brooding, enveloping atmosphere, and perfect arrangement of all parts, this picture comes . . . near to the quality of music."* What music would you choose to describe this painting?

3. A religious or **pantheistic** approach to the natural landscape is a consistent theme in 19th century American painting and literature. The luminists attempted to create such an absorbing presence that in contemplating the scene the viewer would lose all self-awareness and be lifted to a higher level of consciousness. Following are several quotations from 19th century writers. Have the students paraphrase and discuss the similarities and differences in our viewpoints.

In the woods, we return to reason and faith. There I feel that nothing can befall me in life–no disgrace, no calamity (leaving me my eyes), which nature cannot repair.

Ralph Waldo Emerson, from Nature

This lake was of most value as a neighbor in the intervals of a gentle rainstorm in August . . . A lake like this is never smoother than at such a time; and the clear portion of the air above it being shallow and darkened by clouds, the water, full of light and reflections, becomes a lower heaven itself so much the more important.

Henry David Thoreau, from Walden

Standing on bare ground my head bathed by the blithe air, and uplifted into infinite space–all mean egoism vanishes . . . I am nothing, I see all. . . . I am part or parcel of God.

Ralph Waldo Emerson, from Nature

Along the northern coast,
Just back from the rock-bound shore and the caves,
In the saline air from the sea in the Mendocino country,
With the surge for base and accompaniment low and hoarse,
With crackling blows of axes sounding musically driven by strong arms,
Riven deep by the sharp tongues of the axes, there in the redwood forest dense,
I heard the mighty tree its death-chant chanting;
The choppers heard not, the camp shanties echoed not,
The quick-ear'd teamsters and chain and jack-screw men heard not,
As the wood-spirits came from their haunts of a thousand years to join the refrain,
But in my soul I plainly heard.

Walt Whitman, from *"Song of the Redwood Tree"*

Slide #11, Henry Inman (1801-1846)
Selocta, ca. 1830.

The 19th century interest in remote places and people from different backgrounds made the American Indian a subject of curiosity. Thomas McKenney, Chief Administrator of Indian Affairs from 1816 to 1830, made it his major goal to document the Native North American's way of life. He had seen these ancient peoples forced from the lands they had occupied for centuries and was fearful the **expansionist** attitude of the government would destroy the Native Americans' culture. As chiefs and braves came to Washington to negotiate treaties, McKenney collected **artifacts** and recorded their stories. He **commissioned** Charles Bird King to paint portraits of notable Indian visitors. In order to educate as many people as possible about the Indians, McKenney decided to reproduce the oil portraits as prints, mass produce them and publish them in large bound volumes. In 1830, just as McKenney was beginning publication he lost his position in the Bureau of Indian Affairs. He moved to Philadelphia to become a newspaper editor but did not forget his dream of publishing the Indian portraits. Because the loan of Mr. King's paintings was short-term, and McKenney was afraid President Jackson might revoke the privilege of reproducing them, he commissioned Henry Inman to copy each of the portraits in oil as they arrived in Philadelphia. The major difference between the copies and the originals is that Inman's portraits enlarged the figures to life size. By 1834, Inman had painted over 100 oil copies. McKenney's commission was fortunate for nearly all the originals by Charles Bird King were destroyed in a fire at the Smithsonian Institution in 1865.

This painting is of Selocta, a Creek warrior who was a supporter of the United States government. At the time, a civil war divided the Creek nation. Selocta called on General Andrew Jackson for help to reunite the people. When the rebels surrendered, Jackson recommended that the surviving Creeks be relocated in the West, a move Selocta opposed. During the War of 1812, Selocta served as the principal guide and advisor to Andrew Jackson. (**Teachers:** Please note that the painting on the cover of this slide presentation is another from the Inman series. The portrait is of Yoholo-Micco, a Creek chief. Micco means king or chief, and Yoholo signifies that he is of royal blood.)

Slide #12, Henry Inman (1801-1846)
Tai-O-Mah, ca. 1830.

Tai-O-Mah was a Fox brave and member of the Grand Medicine Society. The Fox Indians lived in northern Illinois and Iowa, setting up lodges along the Mississippi River. The Grand Medicine Society was a very powerful and secretive organization of carefully selected Fox Indians. Members of the society participated in important tribal rituals and were experts in occult knowledge. Tai-O-Mah's name is preserved in the name of a county and town--Tama, Iowa.

DISCUSSION IDEAS

1. Compare Selocta and Yoholo Micco. Which looks more like a frontiersman? They were both Creek warriors--find similarities in their clothing. (Note head gear, face paint, neck wraps and cummerbund.)

2. The opening of the West had its dark side. It drove the Indians from their lands, even in areas set aside by treaties. The Treaty of Laramie is typical of the process of dispossession. Signed by Red Cloud and his fellow chiefs in 1868, it gave the Sioux about one-half of present day South Dakota. But the agreement, like so many others, was not kept. Gold brought white miners into the Black Hills, the Sioux's sacred refuge. War broke out and the government reclaimed the lands. Discuss this reclamation process. Should the government have kept their treaty? The United States seemed to lack respect for another people's beliefs and culture. Is this ever justifiable? Discuss other instances where minority peoples have been victimized.

ACTIVITY

Elementary and Middle School, *Packing a Conestoga Wagon*

Pioneers moved west in a conestoga wagon. To see just how limited the space in this "moving van" is, tape the dimensions on the classroom floor. A covered wagon was generally 10 feet long, 3 and one-half feet wide and 6 feet high with a canvas cover.

When pioneers packed their wagons they included necessities to start a new life as farmers or ranchers. Their list might have included the following objects:

1. an axe to chop trees and clear land
2. homemade soap for washing clothes and people
3. rifle and ammunition for protection and to hunt food
4. cooking utensils and a large pot
5. flour for baking bread
6. a butter churn
7. homemade candles to provide light
8. seed for the first crop

What other necessities might they have included in the wagon? By a process of elimination, draw up a class list and make sure everything will fit in the wagon.

Make a list of objects you would consider necessities for survival today.

Slide #13, Samuel F. B. Morse (1791-1872)
Portrait of Mrs. Norse and Two Children, 1874.

The Native American portraits by Henry Inman are straightforward representations to document what the people looked like. This poetic family portrait by S.F.B. Morse tells us about how the artist felt towards his family. The composition places the group in a pyramid within a classical setting. This hazy and romantic scene suggests a distant time and place. But it is also an intimate portrait painted as if the artists' wife and children were caught in a playful moment.

Morse became the President of the National Academy of Design in New York known for its progressive support of artists. It offered another center for artistic study in this country and provided an annual exhibition where young artists could display their work.

DISCUSSION IDEAS

1. Note the baby gesturing for the floating bubble just out of reach. The soap bubble is traditionally paired with children. What could this mean? How are they similar? (Childhood is short-lived, delicate. The bubble is a remainder of the transience of childhood years.)

2. Samuel Morse abandoned his painting career after he developed a very important invention. What was It? (**the telegraph**). What was its purpose and how did it change American life?

Slide #14, George Bellows (1882-1925)
Dempsey Fight, 1923, lithograph.

Morse's emphasis on American education for American artists is exemplified by George Bellows who never traveled abroad and chose his subjects from the American urban scene. Bellows extended Morse's candid compositions by capturing the exciting moments in the boxing ring or corner market.

Slide #15, George Bellows (1882-1925)
Portrait of Anne.

This portrait of his daughter, Anne, shows a much different use of paint than the earlier Morse or Inman portraits. Bellows emphasizes shape and color rather than line, giving his portrait a soft, warm effect. His daughter Anne is shown in a chair at the age of three and a half, propped up by large pillows, wearing her best dress.

DISCUSSION IDEAS

1. Discuss occasions for photographs or portraits. What do you wear? Do the pictures show special places and occasions? How can the pictures tell us about you and when and how you lived?

Slide #16, Jonas Lie (1880-1940)
Path of Gold, 1925.

Early in the 20th century, Bellows and fellow artist Jonas Lie depicted all aspects of city life, especially those moments when life ran high; the teeming streets of New York, the circus, the plight of the immigrant, the boxing ring and waterfront. *Path of Gold* shows the powerful tugboats moving up the East River in the direction of the sun, perhaps a reference to America as a successful, growing industrial nation.

Lie was born in Norway and came to the United States when he was 13 years old, after the death of his father. He worked in a textile plant during the day and studied painting at night. He became a successful artist and teacher and is remembered for his New York scenes and a series of paintings that documented the building of the Panama Canal.

In *Path of Gold*, Lie not only uses strong color and light, but a very dramatic **perspective** (point of view). Where are we? What is our perspective? We view the scene from above as the tugs move under the Brooklyn Bridge, a triumph of American engineering skill. The sunlight on the water guides our way, representing the living pioneer spirit of America. In *Path of Gold*, the landscape is no longer the exotic West, but the powerful, industrial urban center. Lie celebrates this new world through the power of color and his angle of vision. His painting articulates the American artist's emphasis on pioneer courage, the natural world and the hope of human progress.

These common voices move through American painting and crafts and join together in the industrial optimism of the early 20th century.

DISCUSSION IDEAS

1. Discuss the industrial revolution and how our lives are different from that of 19th century Americans.

2. Review the impact and role of immigrants in the cultural development of our country.

3. Discuss the notion of American culture as a "tossed salad" with each cultural heritage distinct yet important to the make up of the whole.

ACTIVITIES

Elementary/Senior High: *The Brooklyn Bridge*

1. The German immigrant John A. Roebling (1806-1869) was important in developing the use of suspension bridges in this country. He is responsible for the design of bridges still in use today in Wheeling, West Virginia and Cincinnati, Ohio. Bridges in Pittsburgh, Pennsylvania and the dramatic Niagara Falls bridge exist only in photographs. He began work on the famous Brooklyn Bridge in 1869 and was killed during a construction accident. The bridge was completed by his son, Washington A. Roebling (1837-1926). Research American bridges and the new use of steel construction. Make a poster of photographs of famous bridges and put them in chronological order.

Activity

Elementary and Middle School, **Trading and Interdependence.**

Objectives: The student will be able to:
- trade and bargain with others in the class
- interact and solve problems within a group
- negotiate with others to obtain different items
- explain the concept of interdependence

Materials Required:
- Objects in 5 categories: food, clothing, tools, reading materials and toys.
- 5 cardboard boxes.

Advanced Preparation:
Have the students bring in objects to use in setting up a market. Each student must supply something to eat, something to wear, a book, tool, or a small toy. There should be five objects in each category.

Procedure:

1. Divide the students into five groups and supply them with a large cardboard box as their market stand. Each group will be the vendors of a particular category of object: food, clothes, etc.

2. The purpose of the project is for each team to barter/trade so that all groups end up with a complete set of objects. You may find that the students have some problems. Have the students talk them over as a team and decide what to do. Encourage the teams to make the best trade. They may communicate with other groups but only one person from each team may be the negotiator and she/he must report back to the group.

Let the students work out who will represent them as negotiator and struggle with the bartering. Encourage communication.

Allow the process to unfold, it may take some time for trading and bargaining to begin between groups. Finally, when exchanges have been made and all five groups have a set of objects, conduct a discussion by asking the following questions:

- How were decisions made in your group?
- How did you work out exchanges of pieces?
- How many groups did you deal with before you had a complete set of objects?
- Did you feel your group got a "fair deal?" Why or why not?
- What would have happened if one group had refused to trade with others?
- What method or approach was most successful in your bargaining?
- How would you describe the relationships between the groups? (interdependent)
- How is this situation similar to other ways of doing business and providing for a family?

Activity

Elementary/High School: **American Sample Communities**

Objectives: The learner will be able to:

- work cooperatively in groups
- identify similarities and differences in communities
- research and record information on comparison charts
- make oral reports

Materials Required: Charts: Communities in 1850.

Information on the following areas of the country as they were in 1850:

1. Creek Indian lands in Oklahoma
2. Albany, New York
3. Edgefield County, South Carolina
4. Yosemite Valley, California

Procedure:

1. Allow the groups to research their communities.
2. Students will report on their communities to the class.
3. The others in the class will listen, record information on their charts, and be prepared to ask questions at the end of each presentation.

Name_____

COMMUNITIES IN 1850

Topic	Creek Indian Lands; Oklahoma	Albany, New York	Edgefield County, South Carolina	Yosemite Valley, California
Climate				
Homes				
Main Industry or Product				
Clothing				
Language(s)				
Arts and Music				

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ACTIVITY

ALL LEVELS: **Your Family Tree: When, Where and Why**

Objectives: The students will be able to:

- Discuss their ethnic background and cultural heritage.
- Research their geographic roots and when and why each side of the family immigrated to the United States.

Background:

If you are a Native American, your **ancestors** probably came to America thousands of years ago. If you are not, your ancestors came here within the last 350 years. The painter Jonas Lie came to the United States after the death of his father. Like Lie, most people chose to come to America to have a better way of life. Others like slaves were brought here from the West Indies or from West Africa against their will. Regardless of why our ancestors came here, the United States is a nation of **immigrants.**

Material Needed:

One copy of the family tree distributed to each student (Attachment D).

Procedure:

- To find out when your ancestors came to America, you can begin by making a lineage chart or a family tree. Like a tree, it has roots that show the main branches of your family. At the base of the tree, fill out your name. Moving upwards, fill out the names of your parents, your grandparents, your great-grandparents, and your other ancestors. See how far you can go by interviewing your relatives or looking at family **heirlooms,** photographs, histories, Bibles, or other written documents.

- Circle the name of anyone in your family tree who was an immigrant. How many are there? Why did they come to America? From where did they come? How did they arrive in America? By foot? Boat? Wagon? Car? Train? Plane? What was their point of entry in America? Where did they go from there?

- Make a map that traces your family's geographic history. Beginning with your parents, show their birthplaces and trace their moves through childhood, schooling, first jobs, marriage, etc., up until today. Then trace the geography of other members of your family tree, as this information is available.

- Make an exhibit displaying each student's family tree and family maps. Determine the number of different countries of origin represented by the students' families and ancestors, and discuss the personal and historic reasons for their immigration.

ATTACHMENT A

STENCIL OUTLINE
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ.,;:"'
1234567890$&*( )?!

Stymie Light
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;:"'
1234567890$&*( )?!

Flemish Script
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;:" '
1234567890$&( ).?!*

Dom Casual
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;:"'
1234567890$&*( )?!

Cushing
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;:"'
1234567890$&*( )?!

Elante Cursive
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz.,;:"'
1234567890$&( )?!*

ATTACHMENT B

AMISH FRIENDSHIP BREAD

Day 1: Get a starter from someone who makes sourdough bread.

Day 2,3,&4: Stir once each day with wooden spoon.

Day 5: Add 1 cup flour, 1 cup sugar, 1 cup milk and stir. Pour into containers of 1 cup each and give to two friends with a copy of the recipe.

Add to the remainder:

2/3 cup oil	1 1/4 tsp. baking powder
3 eggs	1/2 tsp. baking soda
2 cups flour	1/2 tsp. salt
1 cup sugar	2 tsp. vanilla
2 tsp. cinnamon	*

(* Be creative and add nuts, candied fruit, raisins, dates or any combination.)

- Sprinkle sliced almonds on top before baking.
- Pour into 2 well-greased and sugared loaf pans.
- Bake 40-50 minutes at 350°. Cool 10 minutes before removing from pan.
- Bread may be frozen for later "feast."

ATTACHMENT C

Drying fruit is the most ancient method of food preservation. For centuries, drying was about the only way to keep food from harvest to harvest, or from coast to coast, during the exploration of the new worlds. The Pilgrims survived the Mayflower crossing, by dining on "salt horse" (dry beef) and dried fish. **Pemmican:** An Indian invention consisting of dried meat pounded into paste with fat and berries was used by Western explorers.

What happens to the water? The combined agents of warmth, low humidity, and moving air will dry anything: your clothes, your hair, or your food. Nature likes things to be balanced, so it equalizes a moisture difference between your food and the air. If the surrounding air is too humid, the food won't dry. If there is an air flow to carry away the moisture bringing in dry air, drying will continue.

APPLE LEATHER (BASIC RECIPE)

Apple leather is a dried pureed fruit that the pioneers made. It is chewy, delicious, and simple to make.

Prepare about one quart chopped apples, removing cores but not skins. Place just enough water in the blender, with a few apple chunks, to start the blending action. Keep adding apples until it is the consistency of apple sauce.

- Prepare plastic wrap: about 12" x 18," held down to the tray with a bit of masking tape to prevent curling. Spread apple puree evenly onto plastic (about 1/4" thick—it gets thinner as it dries).

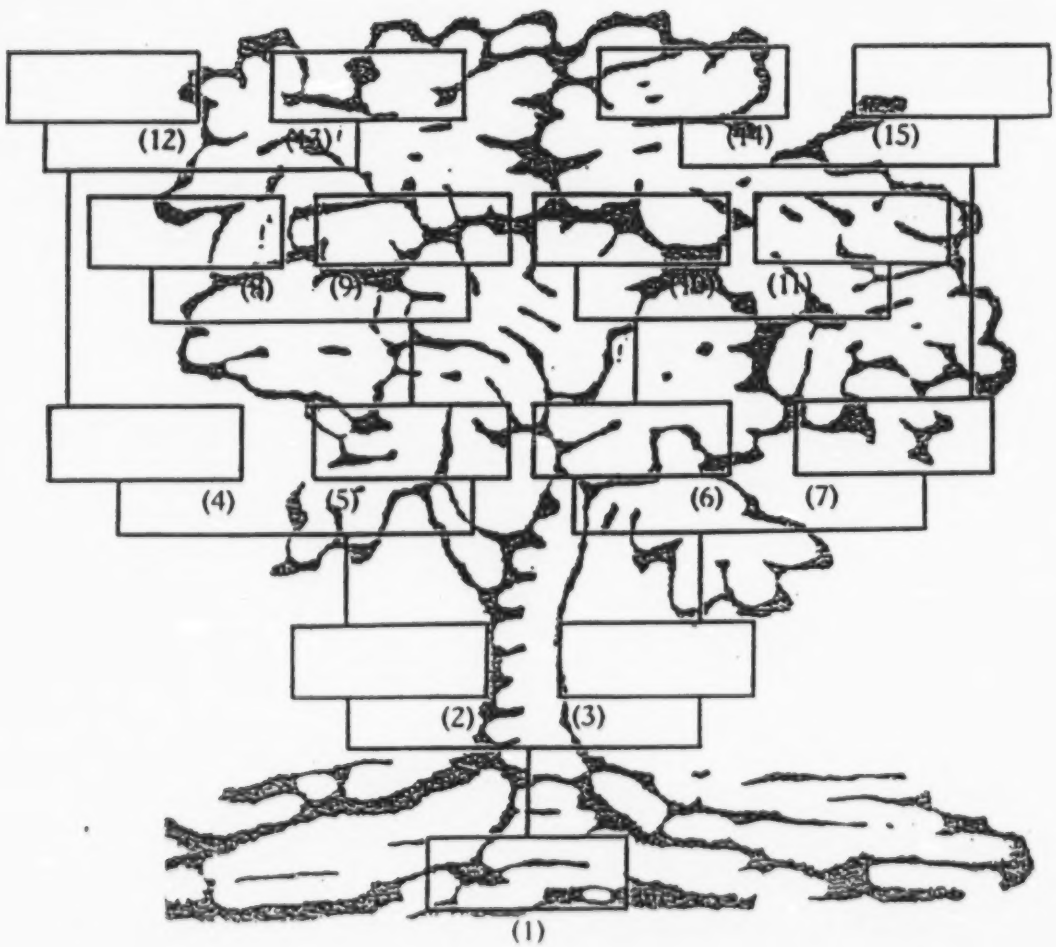
- Approximate drying time: two days.

For variations, add 2 tbsp. cider vinegar or lemon and 2 tsp. of mixed spices (try nutmeg, cinnamon, pumpkin pie spice, etc.) and 1/4 cup honey.

ATTACHMENT D

MY FAMILY TREE

(1) You
(2) Your Mother
(3) Your Father
(4) Your Mother's Mother
(5) Your Mother's Father
(6) Your Father's Mother
(7) Your Father's Father
(8) Your Grandfather's Mother
(9) Your Grandfather's Father
(10) Your Grandmother's Mother
(11) Your Grandmother's Father



GLOSSARY OF TERMS

Ancestors. A person from whom one is descended, especially if more remote than a grandparent.

Artifacts. An object produced by human workmanship, especially tools, weapons, or ornaments of archaeological or historical interest.

Commissioned. To grant permission or authority to carry out a particular task.

Dowry. Money or property brought by a bride to her husband at marriage.

Engravings. A print made from a block or plate.

Expansionists. Those who practice territorial or economic expansion by a nation.

Extant. Still in existence.

Genre. Scenes depicting everyday life.

Heirlooms. A valued possession passed down in a family to succeeding generations.

Idealizing. A conception of something in its absolute perfection.

Immigrant. A person who leaves one country to settle permanently in another country.

Itinerant. Traveling from place to place, especially to perform some kind of duty.

Landscape. A representation of a scene of nature.

Lineage. Direct descent from a particular ancestor.

Luminists. A group of artists who were interested in studying and showing light at different times of the day and year.

Parallel. Being an equal distance apart at every point.

Perspective. The technique of representing three-dimensional objects and depth relationships on a two-dimensional surface.

Picturesque. Striking or interesting subject matter.

Realistic. Accurately representing what is depicted or what is described.

Romantic. A Nineteenth Century interest in extreme emotion and exotic places and objects.

Rural. Pertaining to the country.

Sketch. An undetailed drawing or painting made as a preliminary study.

Symmetrical. Equivalence of forms and arrangement of opposite sides.

Telegraph. A communications system that transmits and receives simple and unmodulated electric impulses.

Templates. A thin metal plate with a cut pattern used as a guide to make something accurately.

Urban. Pertaining to the city.

Vanitas. A reminder that the pleasures and achievements of life are quickly passed.

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The teacher resource material was used prior to a tour of the American Collection at the High Museum of Art: Yes _____ No _____

The material was used as part of the curriculum separate from a tour: (please comment) _____

_____

Would the material have given you enough background to act as a tour guide for your class during a museum visit? (please comment) _____

_____

_____

How many slides did you use? _____

Was the material: too long _____ insufficient _____

Was the slide narration accessible or did it require homework on your part? (please comment) _____

_____

Did you use the lesson plans? Which ones and why? _____

_____

_____

In what way did they add to your curriculum? _____

_____

Which activities and lesson plans did your students respond to most positively? _____

_____

Least positively? _____

_____

Thank you for participating in the evaluation of this program. Please return to:

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